

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

BEETHOVEN

MOUNT OF OLIVES

LONDON NOVELLO & Co. LTD

BACH

HAYDN

BEETHOVEN

MOZART

SPOHR

MENDELSSOHN

WEBER

# COMPOSITIONS

BY

## S. COLERIDGE-TAYLOR

### (VOCAL).

#### CANTATAS.

- ATONEMENT, THE** (Op. 53). A Sacred Cantata for Soli, Chorus, and Orchestra. The words written by ALICE PARSONS . . . . . 5 6  
Paper board, 6s. 6d. Cloth, gilt, 7s. 6d. Vocal Parts, 2s. 6d. each. Words only, 8d., or 33s. 4d. per 100. String Parts, 28s. 6d. Full Score and Wind Parts, MS.
- BLIND GIRL OF CASTÉL-CUILLÉ, THE** (Op. 43). For Soprano and Baritone Soli, Chorus, and Orchestra. The Poem translated from the Gascon of JASMIN, by H. W. LONGFELLOW. Revised Edition . . . . . 4 0  
Paper Boards, 5s. Tonic Sol-fa, 1s. 6d. Vocal Parts, 1s. 6d. each. Words only, 9s. 6d. per 100. String Parts, 17s. Full Score and Wind Parts, MS.
- HON-BON SUITE** (Op. 68). Baritone Solo, Chorus, and Orchestra. The Words by THOMAS MOORE . . . . . 3 0  
Tonic Sol-fa, 1s. 6d. Words only, 4s. per 100. String Parts, 11s. 3d. Full Score and Wind Parts, MS.
- ENDYMION'S DREAM** (Op. 65). For Soprano and Tenor Soli, Chorus, and Orchestra. Words by C. R. B. BARRETT . . . . . 2 6  
Tonic Sol-fa, 1s. String Parts, 10s. 6d. Full Score and Wind Parts, MS.
- HIAWATHA, SCENES FROM THE SONG OF** (Op. 30). For Soprano, Tenor, and Baritone Soli, Chorus, and Orchestra. Words by Longfellow. Complete . . . . . 5 6  
Paper Boards, 6s. 6d. Cloth, gilt, 7s. 6d. Tonic Sol-fa, 3s. Vocal Parts, 3s. each. Book of words, with Analyses by J. BENNETT and A. J. JAEGER, 1s. 4d. Words only, 12s. 6d. per 100. Full Score, 63s.
- SEPARATELY FROM THE ABOVE:—
1. **HIAWATHA'S WEDDING-FAEST** (Op. 30, No. 1). For Tenor Solo, Chorus, and Orchestra . . . . . 2 6  
Tonic Sol-fa, 1s. 6d. Vocal Parts, 1s. 6d. each. Words only, 6s. 6d. per 100. String Parts, 12s. 9d. Wind Parts, on hire only. Full Score, 25s. Vocal Score, German Words, by FERDINAND FREILIGRATT, 4s. 6d. Pianoforte Solo (Arr. by JOHN POINTER), 5s. 6d.
2. **THE DEATH OF MINNEHAHA** (Op. 30, No. 2). For Soprano and Baritone Soli, Chorus, and Orchestra . . . . . 2 6  
Tonic Sol-fa, 1s. 6d. Vocal Parts, 1s. 6d. each. Words only, 6s. 6d. per 100. String Parts, 11s. 3d. Wind Parts, on hire only. Full Score, 25s. Pianoforte Solo (Arr. by JOHN POINTER), 5s. 6d.
3. **HIAWATHA'S DEPARTURE** (Op. 30, No. 4). For Soprano, Tenor, and Baritone Soli, Chorus, and Orchestra . . . . . 3 0  
Tonic Sol-fa, 1s. 6d. Vocal Parts, 1s. 6d. each. Words only, 9s. 6d. per 100. String Parts, 18s. Wind Parts, on hire only. Full Score, 30s.
- KUBLA KHAN** (Op. 61). A Rhapsody for Solo, Chorus, and Orchestra. The Words by COLERIDGE . . . . . 2 6  
Tonic Sol-fa, 1s. 6d. String Parts, 15s. Full Score and Wind Parts, MS.
- MEG BLANE** (Op. 48). A Rhapsody of the Sea for Mezzo-Soprano Solo, Chorus, and Orchestra. The Words written by ROBERT BUCHANAN . . . . . 3 0  
Tonic Sol-fa, 1s. Vocal Parts, 2s. 6d. each. Words only, 6s. 6d. per 100. String Parts, 10s. 6d. Full Score and Wind Parts, MS.
- TALE OF OLD JAPAN, A** (Op. 76). For Soli, Chorus, and Orchestra. The Poem by ALFRED NOYES . . . . . 4 0  
Paper boards, 5s. Cloth, gilt, 6s. Tonic Sol-fa, 2s. 6d. Words only, 9s. 6d. per 100. Vocal Parts, 1s. 6d. each. String Parts, 16s. 3d. Full Score and Wind Parts (on hire only).

#### SONGS.

- AMERICAN LYRICS, SIX** (Op. 45). (Contralto or Baritone):—
1. O THOU, MINK OTHER, STRONGER PART . . . . . 2
  2. O PRAISE ME NOT . . . . . 2
  3. HER LOVE . . . . . 2
  4. THE DARK EYE HAS LEFT US . . . . . 2
  5. O SHIP! IAT SAILEST . . . . . 2
  6. BEAT, BEAT, DRUMS. (Full Score and Orchestral Parts, MS.) . . . . . 2
- AS THE MOON'S SOFT SPLENDOR** (Op. 37, No. 5). (SHELLEY.) For Contralto or Baritone . . . . . 2
- BLOOD-RED RING HUNG ROUND THE MOON, A** (Op. 37, No. 3). (BARRY DANE.) In G minor and C minor . . . . . 2
- CANOE SONG** (Op. 37, No. 2). (ISABELLA CRAWFORD.) In D flat and F . . . . . 2
- ELEANORE** (Op. 37, No. 6). (ERIC MAC KAY.) In D, B flat, A, and C. Full Score and Orchestral Parts in D and A only, MS. . . . . 2
- GREAT IS HE WHO FUSED THE MIGHT.** Drinking Song, from "Ulysses." For Tenor . . . . . 2
- HIAWATHA (Movements from):**
- HIAWATHA'S VISION.** Dramatic Scene. From "Hiawatha's Departure." English and German Words. Full Score, 6s. Orchestral Parts, MS. For Baritone . . . . . 2
- OSAWA! AWAKE, BELOVED!** From "Hiawatha's Wedding-Feast" (Op. 30, No. 1). In D flat, Baritone; in G flat, Tenor. (String Parts, 2s. 8d. Wind Parts, 4s. 8d. Full Score, 7s. 6d. Military Band Parts, 7s. 6d.) (Orchestral Parts to Tenor key only.) . . . . . 2
- SPRING HAD COME.** From "Hiawatha's Departure." English and German Words. Full Score, 5s. 6d. Orchestral Parts, MS. For Soprano . . . . . 2
- O SET THE SAILS.** From "Ulysses." For Tenor . . . . . 2
- SONS OF THE SEA.** (SAROGINI NAIDU.) In F minor and E minor. Full Score and Orchestral Parts in F minor, MS. . . . . 2
- SOUL'S EXPRESSION, THE** (Op. 42). Four Songs by ELIZABETH BARRETT BROWNING. Contralto . . . . . 4
1. The Soul's Expression; 2. Tears; 3. Grief; 4. Comfort. Full Score and Orchestral Parts, MS.
- SWEET EVENINGS COME AND GO, LOVE** (Op. 37, No. 4). (GEORGE ELIOT.) In F and B flat . . . . . 2
- WHO CALLS?** (From "Endymion's Dream.") (The Words by C. R. B. BARRETT.) Tenor . . . . . 2
- YOU'LL LOVE ME YET** (Op. 37, No. 1). (ROBERT BROWNING.) In G minor and E minor . . . . . 2
- #### DUET.
- KEEP THOSE EYES.** (THOMAS MOORE.) Soprano and Tenor . . . . . 3
- #### ANTHEMS AND SERVICE.
- BREAK FORTH INTO JOY** . . . . . 0
- BY THE WATERS OF BABYLON.** Sol-fa, 2d. . . . . 0
- IN THREE, O LORD, HAVE I PUT MY TRUST.** Sol-fa, 2d. . . . . 0
- LIFT UP YOUR HEADS.** Sol-fa, 1st. . . . . 0
- LORD IS MY STRENGTH, THE.** Sol-fa, 3d. . . . . 0
- NOW LATE ON THE SABBATH DAY.** Sol-fa, 2d. . . . . 0
- OVE THAT LOVE THE LORD.** Sol-fa, 2d. . . . . 0
- TE DRUM.** In F . . . . . 0
- BENEDICTUS.** In F . . . . . 0
- JUBILATE.** In F . . . . . 0
- MAGNIFICAT AND NUNC DIMITTIS.** In F . . . . . 0
- #### PART-SONGS, Etc. (S.A.T.B.)
- BY THE LOVE SEASHORE.** Sol-fa, 2d. . . . . 0
- EVENING STAR, THE.** Sol-fa, 2d. . . . . 0
- LEE-SHORE, THE.** Sol-fa, 2d. . . . . 0
- LORD! HEARKEN TO ME.** Epilogue. Chorus, 8 Voices. (From "Meg Blane") . . . . . 1
- SEA-DRIFT.** (Op. 69.) Rhapsody. For 8 Voices. Sol-fa, 6d. . . . . 0
- SONG OF PROSPERITY.** Sol-fa, 1st. . . . . 0
- WHISPERS OF SUMMER.** Sol-fa, 2d. . . . . 0
- #### PART-SONGS FOR FEMALE AND BOYS' VOICES.
- ENCINCTURED WITH A TWINE OF LEAVES.** Sol-fa, 2d. . . . . 0
- FROM THE GREEN HEART OF THE WATERS.** (From "Ulysses.") Sol-fa, 2d. . . . . 0
- PIXIES, THE.** Sol-fa, 2d. . . . . 0
- WHAT CAN LAMBKINS DO.** Sol-fa, 2d. . . . . 0

LONDON: NOVELLO AND COMPANY, LIMITED.

(August, 1923.)

145149

NOVELLO'S ORIGINAL OCTAVO EDITION.

RM

THE  
MOUNT OF OLIVES

AN ORATORIO

COMPOSED BY

L. VAN BEETHOVEN.

EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED, BY  
EBENEZER PROUT.

THE ENGLISH VERSION NEWLY TRANSLATED AND ADAPTED BY  
REV. J. TROUTBECK, D.D.

(PRICE ONE SHILLING AND SIXPENCE.)

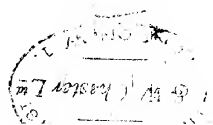
Boards, 2s. 6d. ; Cloth 4s.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

MADE IN ENGLAND

Closed shelf  
M  
2003  
B41M  
Copy 1





# MOUNT OF OLIVES.

## No. 1.—INTRODUCTION.

### No. 2.—RECITATIVE.

*Jesus.*

My Father, O my Father, be Thou my comfort, give me strength to bear.

Now is the hour approaching when I suffer. I chose to meet this hour, before the world, at Thy command, in order newly stood. I hearken to the voices of Thy Seraphs; they cry aloud, Who will, in place of man, before Thy judgment-seat appear?

O Father! I appear at this their call. A Saviour will I be, atoning, I alone, for all mankind. How could this feeble race, from dust created, ever meet a judgment which I, Thine only Son, can scarce endure?

Behold how fearfulness, how pains of death, upon my soul have seized.

My heart is faint, my Father, O comfort me!

### No. 3.—ARIA.

All my soul within me shudders  
At the torments drawing near;  
And my members greatly tremble  
With an overwhelming fear.

I am full of heavy sorrow  
At the thought of mortal pain;  
Drops of blood, the sweat of anguish,  
From my forehead fall like rain.

Father! bow'd with fear and sorrow,  
Lifts Thy Son his prayer to Thee;  
By Thy power to save unbounded,  
Take this cup away from me.

### No. 4.—RECITATIVE.

*Seraph.*

Now tremble, Nature, for this is God's own Son! Behold him! on the earth he lies; of his Father quite forsaken; enduring unspeakable pain. The Holy One! He is prepared a bitter cruel death to suffer; that so the sinners whom he loves, from death may be delivered, and enter life eterna!

### No. 5.—ARIA.

Praise the Redeemer's goodness;  
Mankind, proclaim His grace:  
He dies in loving-kindness,  
To save your sinful race.

Oh, triumph, all ye ransom'd;  
Ye shall to bliss attain,  
If ye in love unfailing,  
In faith and hope, remain.

But woe to those despising  
The blood for them pour'd out;  
A curse from God awaits them,  
And judgment is their lot.

### No. 6.—SOLO AND CHORUS.

Oh, triumph, all ye ransom'd!  
Ye shall to bliss attain,  
If ye in love unfailing,  
In faith and hope remain.

But woe to those despising  
The blood for them pour'd out;  
A curse from God awaits them,  
And judgment is their lot.

### No. 7.—RECITATIVE.

*Jesus.*

Canst thou, O Seraph, now declare the mercy of my heavenly Father? Will He remove the fear of death from me?

*Seraph.*

Thus saith Jehovah: Until is quite fulfilled the mystery of death to make atonement, so long the race of man is cast away, deprived of any part in life eternal.

### No. 8.—DUET.

*Jesus.*

On me, then, fall Thy heavy judgment;  
Its weight, my Father, let me bear;  
On me be pour'd the stream of anguish,  
If Thou but Adam's children spare.

*Seraph.*

Down-stricken do I see the Great One,  
For grief and pain his spirit fails;  
I tremble, and myself am feeling  
The mortal fear which him assails.

*Both.*

Though great the pain, the grief, the terror,  
From God's own hand on {him } outpour'd ;  
Yet greater far the love and mercy  
Wherewith his heart doth man regard.

No. 9.—RECITATIVE.

*Jesus.*

Then welcome, death, which I shall suffer,  
for man's redemption, on the cross. Oh ! ye  
who in the cold grave are lying, whom eternal  
sleep within its arms holds fast, ye shall rejoice,  
to bliss ye shall awaken.

No. 10.—CHORUS.

*Soldiers.*

We surely here shall find him,  
And take and safely bind him,  
Escape is quite in vain ;  
Yea, this deceiver shall be slain.

No. 11.—RECITATIVE AND CHORUS.

*Jesus.*

They who to take me have been hither sent  
are drawing nigh.

My Father, oh, let the hours of pain in rapid  
flight pass over me ; let them fly swift as the  
clouds, by a storm wind driven, across the sky  
are borne.

Yet, not my will, nay, Thine rather, be  
accomplished.

*Soldiers.*

Behold him, the deceiver, who dares to say  
that he is King instead of Cæsar. Then seize  
and bind him fast

*Disciples.*

What means this crowd and tumult ? Our  
deadly foes are nigh us ! with cruel soldiers  
round us, ah, whither can we fly ? 'Tis in  
vain, we cannot fly ! Have mercy, oh, have  
mercy.

No. 12.—RECITATIVE.

*Peter.*

Not unchastised shall this audacious band  
on Thee, O Lord, my Friend and Master, their  
shameless hands be laying.

*Jesus.*

Oh, let thy sword within its sheath remain.  
Were it the will of my heavenly Father from  
out the hands of these my foes to save me,  
more than twelve legions of His angels would  
now be sent for my defence.

No. 13.—TRIO.

*Peter.*

Mine inmost heart is burning  
With righteous wrath and zeal,  
I would that all my vengeance  
Thine impious foes might feel.

*Jesus.*

Thou shouldst not ask for vengeance,  
For thou hast come to know  
That men should love each other,  
And pardon ev'ry foe.

*Seraph.*

Give ear, O man, and hearken ;  
By God alone is taught  
The holy lore of loving  
In deed, and word, and thought.

*Jesus and Seraph.*

O sons of men, with gladness  
This holy law fulfil ;  
To love whoe'er may hate you,  
As God Himself doth will.

No. 14.—CHORUS.

*Soldiers.*

Haste ! and seize upon the traitor,  
Here no longer let us stay ;  
Death awaits the evil-doer,  
Drag him quickly hence away.

*Disciples.*

Ah ! for his sake we shall suffer,  
They will drag us hence away ;  
They will cast us into bondage,  
And our Master they will slay.

RECITATIVE.

*Jesus.*

All my pain will soon be over,  
My redeeming work be done ;  
Soon will death and hell be vanquish'd,  
And the fight be wholly won.

No. 15.—CHORUS.

Hallelujah unto God's Almighty Son !  
Praise the Lord, ye bright angelic choirs, in  
holy songs of joy.  
Man, proclaim His grace and glory ! Hallelujah !

# INDEX.

---

No.		PAGE
1.	INTRODUCTION - - - - -	1
2.	RECITATIVE - - Tenor - - - - O Father, O my Father - - -	3
3.	ARIA - - - Tenor - - - - All my soul within me shudders - - -	7
4.	RECITATIVE - - Soprano - - - - Now tremble, Nature - - -	13
5.	ARIA - - - Soprano - - - - Praise the Redeemer's goodness - - -	14
6.	SOLO AND CHORUS - Soprano - - - - Oh, triumph, all ye ransom'd - - -	19
7.	RECITATIVE - - <sup>t</sup> Tenor - - - - Canst thou, O Seraph, now declare - - -	35
8.	DUET - - - Soprano and Tenor - - - On me, then, fall Thy heavy judgment - - -	36
9.	RECITATIVE - - Tenor - - - - Then welcome, death - - -	41
10.	CHORUS - - - - - We surely here shall find him - - -	42
11.	RECIT. AND CHORUS Tenor - - - - Behold him - - - - -	46
12.	RECITATIVE - - Bass - - - - Not unchastised - - - - -	56
13.	TRIO - - - Soprano, Tenor, and Bass- Mine inmost heart is burning - - -	57
14.	{ CHORUS - - - - - Haste ! and seize upon the traitor - - - } { RECITATIVE - - Tenor - - - - All my pain will soon be over - - - }	66
15.	CHORUS - - - - - Hallelujah - - - - -	75





**No. 1.**

## INTRODUCTION.

[illegible]

*Fl. Cl. & Fag.*  
*p* Wood. Str.

*Cl.* *Fl.* *sf*  
*p* Tutti. *sf*

*sf* *sf* *ff* *decrs.* *pp*  
 Timp.

*pp* Str. *pp* Tutti. *fp* *fp*  
 Timp.

*fp* *sf* *pp* *cres.*

*Fl. Cl. & Fag.* *p* *Cl.*  
 Cello.

Three systems of musical notation for piano accompaniment. The first system shows a treble and bass staff with complex chordal textures. The second system includes dynamic markings *fp* and *cres.* and features a *Fag.* (Fagotto) entry. The third system includes *p*, *cres.*, *decres. pp*, and *Bassi.* markings.

No. 2.

RECIT.—“MY FATHER, O MY FATHER.”

RECIT. JESUS. (TENOR.)

My Fa-ther, O my Fa-ther, be Thou my com-fort, give me strength to

PIANO.

bear! Now is the hour approaching, when I suf-fer.

*pp Str.* *pp* *Str. (senza sord.)* *Timp.*

*Allegro.*

I chose to meet this hour, be-fore the world, at Thy com-mand, in or - der new-ly

*Allegro.*

stood.

*Allegro.* ♩ = 138.

*fp*

*Maestoso.* ♩ = 88.

*ff Tutti.*

*Allegro.*

I heark-en to the voi-ces of Thy seraphs; they cry a-loud, Who will, in

*Allegro.*

*Str.*

place of man, be-fore Thy judg - ment-seat ap - pear?

*ff Maestoso.* ♩ = 88.

*Tutti.*

0

*sf* *sf* *fp* *Str.*

Fa-ther! I ap-pear at this their call, A Sa-viour will I be, a-ton-ing, I a-

*Allegro.* *Adagio a tempo.*

- lone, for all man-kind. How could this fee-ble

*Allegro.* *Adagio a tempo.*

*sf*

race, from dust cre-a-ted, e-ver meet a

*sf* *sf*

judg-ment, which I, Thine on-ly Son, . . . can scarce en-

*cres.*

*Adagio agitato.*

- dure? Be -

*Adagio agitato. ♩ = 88.*

*f* *p*

- hold, how fear - ful - ness, how pains of death, up -

*Adagio molto. ♩ = 80.*

- on my soul have seiz'd. My heart is faint, my . .

*Adagio molto.*

*cres.* *sf* *sf*

Fa - ther! Be - hold, my heart is faint; O com - fort me!

*sf* *cres.* *ff* *p*

No. 8.

ARIA.—“ALL MY SOUL WITHIN ME SHUDDERS.”

*Allegro.*

PIANO.  
♩ = 120.

*Allegro.* *Wind sustain.*

*p* *sf* 2 3 4

*cres.*

All my soul with - in me

*p* 2 3 *sf* *p*

shud - ders, At the tor - ments, at the tor - ments draw - ing near; And my

mem - bers great - ly trem - ble, With an o - ver - whel - ing

*sf* *cres.* *cl.*

fear. I am full of hea - - vy

*f* *dim.* *p*

sor - row, At the thought, the thought of mor - -

*f* *p Str.*

- tal pain ; Drops of blood, the sweat of

*pp* *p* *Str.* *Fag.*

an - guish, From my fore-head fall like

rain, from my fore-head fall,

*cres.* *Tutti.* *f* *sf*



fall like rain.

*p* *Cl.* *p*

*Cor.* *Fag.*

Fa-ther! bow'd with fear and . . sor-row, Lifts Thy Son his

*Str. p* *cres.*

prayer to Thee, to Thee: By Thy power to save un-bound-ed, Take, take this

*poco più lento.* *cres.* *f* *p* *f Tutti.*

cup . . a-way from me, take this cup a-way from

*cres.* *Tempo primo.* *p* *sf* *p Str.*

me. All my

*f* *deces.* *p* *Ob. & Fag.*

soul with - in me shud - ders, At the tor - ments draw - ing

near, at the tor - ments draw - ing near.

*cres.* *f* *p* *trill.*

Drops of blood, the sweat of an - guish,

*p* *Str.* *Cl. & Fag.*

drops of blood, the sweat of an - guish,

*Str.* *Cl. & Fag.*

From my fore - head, from my fore - head

*vl.*

fall like rain, from my fore-head

*cres.* *p* *Fag.*

fall, fall like rain.

*p* *Ob. Fl.* *dolce.* *p Fag.*

Fa - ther! bow'd with fear and . . sor - row,

*cres.* *p* *Str.*

Lifts Thy Son his prayer to Thee, his prayer to Thee: By Thy

*Ob. & Fag.* *p* *cres.* *f* *p*

power, by Thy power. by Thy power to save un-bound-ed, Take this

*Str. Fl.* *p* *f Tutti.* *ff*

cup a - way from . . me, take this

*p Str.* *sf* *Ob.* *sf* *sf*

*Fag.*

cup a-way from me, O . . Fa-ther, take,

*p Str.* *sf* *sf* *sf* *p*

take, take . . . this cup . . . a - way . . .

*sf* *sf p* *cres.* *cres.* *f*

from me, take . . this cup a - way . .

*p* *cres. Wind.* *f* *fp Str.*

*Al piacere della voce.*

from me. decres.

*p* *Tutti.* *pp*

## No. 4.

## RECIT.—“NOW TREMBLE, NATURE.”

SERAPH. (SOPRANO.) *Allegro.*  
 PIANO.  $\text{♩} = 120.$   
*Str. Allegro. Tutti.*  
*p* *cres.*  
*Timp.*

Now trem-ble, Na-ture, for this is God's own Son! *Pe*  
*vl.* *Poco adagio.* *cres.*  
 hold him! On the earth he lies; of his Fa-ther quite for-sa-ken; en-dur-ing un-speak-a-ble  
*p*  
 pain. The Ho-ly One! He is pre-par'd a bit-ter cru-el death to  
*f* *più moto.*

suf - fer; that so the sin - ners, the sin - ners whom he loves,

from death may be de - li-ver'd, and en - ter life e - ternal.

*Allegro.*

No. 5.

## ARIA.—“PRAISE THE REDEEMER'S GOODNESS.”

*Larghetto.*

Wind. Wind. Fl. Praise, praise the Re -

*Larghetto.*

PIANO.  $\text{♩} = 80.$

Str. *p* *sf* *sf* *p* *p vl.* *sf* *sf*

- deem - er's . . good-ness, Man - kind, pro - claim His grace.

Wind. Str. *sf* Wind. *p* Str.

He dies in lov-ing kind-ness, in lov-ing kind-ness, To . save, to .

*sf* *p* *sf* *Str.* *p ten.* *f ten.*

save your sin - ful race, Man - kind, pro - claim, . . .

*p* *sf* *p*

*Allegro.*

pro - claim his grace.

*Allegro.*  $\text{♩} = 138.$  *Fag.*

*f* *fp Tutti.*

*Fl.* *Ob. & Fag.* *Fl.*

*Fag.* *sf*

Wind. *sf sf cres.*  
*sf*  
 O tri - umph, tri - umph, all . . . ye ran - som'd,  
*Tutti. dim. p Str. Fag.*  
 O tri - umph, Ye shall to bliss at - tain,  
*Fl. Ob. & Fag. Fl. cres. Tutti.*  
*tr ff p Str.*  
 Ye shall to bliss at - tain, If ye in  
 love . . un - fail - ing, In faith and hope, re - main. in love un -  
*cres. sf*



fail - - - ing, in faith . . . and

hope, re - - main, If ye in

love un - fail - ing, In love, and

faith, and hope, re - main.

But woe to those de - spis - ing The

*tr*

*Fl.*

*p* *Cor.*

*p* *Tutti.* *cres.*

*f*

*af Wind.*

*Str.*

*af Wind.*

*p*

*ff* *Tutti.*

*p*

blood . . for them pour'd out, A curse . . from God . . a - waits them. And

judg - ment is their lot, and judg - ment, and

*cres.* *f*

judg - ment, and judg - ment is their lot,

*Fl. & Ob.* *p* *cres.* *Tutti.* *Fag.*

and judg - ment, and judg - ment is their

*f* *ff*

lot.

*Ob. & Fag.* *Fl.* *cres.* *p*

## No. 6.

## SOLO AND CHORUS.—"O TRIUMPH, ALL YE RANSOM'D."

CHORUS. *Sempre p*

TREBLE. *O tri-umph, all ye ransom'd, O triumph,*

ALTO. *O tri-umph, all ye ransom'd, O triumph,*

TENOR. (Svs. lower) *O tri-umph, all ye ransom'd, O triumph,*

BASS. *O tri-umph, all ye ransom'd, O triumph,*

PIANO *Sempre p* *Wind.* *Fl.* *Ob.*

*all, all ye ran-som'd,*

*all, all ye ran-som'd,*

*all, all ye ran-som'd,*

*all, all ye ran-som'd,*

*Fl.*

*p* *Ye shall to bliss at-tain, O tri-umph,*

*p* *Ye shall to bliss at-tain, O triumph, tri-umph, O*

*p* *Ye shall to bliss at-tain, O triumph, tri-umph, O*

*p* *Ye shall to bliss at-tain, O tri-umph,*

*sf* *p* *sf* *Wind.*

SERAPH.

O tri - umph,

tri-umph !

tri-umph !

tri-umph !

tri-umph !

*sf sf cres. f Tutti. dim. Str.*

tri-umph, all . . . ye ran - som'd, O tri - umph,

tri-umph, all ye ran - som'd, O tri - umph,

tri-umph, all ye ran - som'd, O tri - umph,

tri-umph, all ye ran - som'd, O tri - umph,

tri-umph, all ye ran - som'd, O tri - umph,

*Ob. & Fag.*

*Fag. vl.*

ye shall to bliss at-tain, ye shall to

O tri-umph, ye shall to bliss at-tain,

O tri-umph, ye shall to bliss at-tain,

O tri-umph, ye shall to bliss at-tain,

O tri-umph, ye shall to bliss at-tain,

O tri-umph, ye shall to bliss at-tain,

*Fl.* *cres.* *Tutti.* *ff* *p Str.*

bliss at-tain, If ye in love, in love un-fail-ing, In

If ye in

If ye in

If ye in

If ye in

If ye in

*p*

faith and hope, re-main, Ye shall to bliss at-tain, If ye in  
 love un-fail-ing, in love un-fail-ing, In  
 love un-fail-ing,  
 love un-fail-ing, in love un-fail-ing, In  
 love un-fail-ing, If ye in love un-

*Fl.* *Ob.* *sf* *Fl.* *Fag.*

love, in love un-fail-ing, un-fail - - -  
 faith and hope, re-main, If ye in  
 If ye in  
 faith and hope, re-main, If ye in  
 - fail-ing, In faith and hope, re-main, If ye in

*Ob.* *f* *Fl.* *p* *Bassi.*

*or* *tr* ing, In faith and hope, re -  
*cres.* *p* *f* *p*  
 love, in love un - fail - ing, In faith and hope, re -  
*cres.* *p* *f* *p*  
 love, in love un - fail - ing, In faith and hope, re  
*cres.* *p* *f* *p*  
 love, in love un - fail - ing, In faith and hope, re  
*cres.* *p* *f* *p*  
 love, in love un - fail - ing, In faith and hope, re  
*cres.* *p* *f* *p Str.*

- main. But woe to those, to those de -  
 - main. But woe but woe to those de - spis - ing The  
 - main. But woe, but woe to those de - spis - ing The  
 - main. But woe . . . to those, to those de - spis - ing The  
 - main. But woe to those, to those de - spis - ing The  
*sf*

[illegible]

judg - - ment is their lot,

*ff* For judg - - ment is their

*ff* For judg - - ment is their

*ff* For judg - - ment is their

*ff* For judg - - ment is their

*f* *ff Tutti* *f*



First system of the musical score. It features five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "O tri - umph, all, all ye ran-som'd, Ye". The piano part includes dynamic markings *f* and *p*, and a *Fag.* (Fagotto) section.

O tri - umph, all, all ye ran-som'd, Ye

lot. O tri - umph,

lot. O tri - umph, all,

lot. O tri - umph, all ye

lot. O tri - umph,

*f* *p* *Fag.* *Fl.* *Fag.*

Second system of the musical score. It features five vocal staves and a piano accompaniment. The vocal parts continue the lyrics: "shall to bliss at - tain, . . . If ye . . . in love . . . un -". The piano part includes dynamic markings *p* and *f*, and a *Tutti* section.

shall to bliss at - tain, . . . If ye . . . in love . . . un -

all ye ran - som'd, If ye in love un -

all ye ran - som'd, If ye in love un -

ran - som'd, If ye in love, in love un -

all ye ran - som'd,

*Ob.* *p* *Fl.* *Tutti*

- fail - ing, In faith and hope, re - main, . . un - fail - - ing, In  
*cres.*  
 - fail - ing, In faith and hope, re - main, in love un - fail - - ing, In  
*cres.*  
 - fail - ing, In faith and hope, re - main, in love un - fail - - ing, In  
*cres.*  
 - fail - ing, In faith and hope, re - main, in love un - fail - - ing, In  
*cres.*  
 If ye in love, un -  
*cres.*

*f*

*tr*

faith and hope, . . re - main. O tri - umph, O

*p*

faith and hope, re - main. O tri - umph, O tri - umph,

*p*

faith and hope, re - main. O tri - umph, O tri - umph,

*p*

faith and hope, re - main. O tri - umph, O tri - umph,

- fail - ing, In faith and hope, re - main. O tri - umph, O tri - umph,

*f*

*p FL*

*Ob.*

*FL*

*Ob.*

*Fug.*

*Fug.*

tri - umph, ye shall to bliss

*p* If ye in

*p* If ye in

*p* If ye in

*p* If ye in

*Fl.* *Wind.* *Tutti.*

This system contains five staves. The first four are vocal staves in G major, with lyrics 'tri - umph, ye shall to bliss' and 'If ye in'. The fifth staff is a piano accompaniment featuring a flute and wind parts, marked with *Fl.*, *Wind.*, and *Tutti.*

love un - fail-ing, In faith and

*pp* love un - fail-ing, In faith and

*pp* love un - fail-ing, In faith and

*pp* love un - fail-ing, In faith and

*pp*

This system contains five staves. The first four are vocal staves in G major, with lyrics 'love un - fail-ing, In faith and'. The fifth staff is a piano accompaniment marked *pp*.

*Allegro molto.*

at tain.

hope, re - main.

hope, re - main.

hope, re - main. *ff* But woe, but

hope, re - main.

*Allegro molto. ♩ = 88.*

*cres.* *ff*

But woe, but woe to those de -

But woe, but woe to those de - spis - ing The blood for them pour'd

woe to those de - spis - ing The blood for them pour'd out, the blood . . . for them pour'd

But

- spis - ing The blood for them pour'd out, A curse from God, from God a

out, the blood, the blood for them pour'd out, A curse from God, from God a

out, The blood for them pour'd out, A curse from God, from God a

woe, but woe to those de - spis - ing The blood for them pour'd

*Sea.....*

*fp Str.*

*Sves.*

*cres.*

- waits them, a curse from God a - waits them,

*cres.*

- waits them, a curse from God a - waits them,

*cres.*

- waits them, a curse from God a - waits them,

out, a curse from God a - waits them, And judg

*cres.* *f*

*Sops.*  
*Bassi. & Fag.*

*f*

And judg

*Fl. 2, & Cl.*

*f*

*f*

And judg

ment is their

ment is their lot, and judg ment is their

*Fl. 1, & Ob.*

ment is their lot,  
lot, and judg ment is their lot,  
And judg  
lot, and judg

and judg - - ment is their lot,  
and judg ment is their lot, and judg  
ment is their lot, and judg

and judg - - ment is their lot. A curse from God a - -  
ment, judg - - ment is their lot. A  
ment is their lot. A curse from God,  
- - ment is their lot. A curse from

[illegible]

Ye tri - - umph, If ye in

Ye tri - - umph,

Ye tri - - umph,

Ye tri - - umph,

Ye tri - - umph,

dim. *p* *Fl.* *Wind sustain.* *Str. pizz.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Ye tri - - umph, If ye in'. The piano part features a melodic line with sixteenth-note runs, marked with a '6' and a 'p' (piano). The bass line is marked 'Str. pizz.' (string pizzicato). The system concludes with a 'dim.' (diminuendo) marking.

love, . . . in love . . . un - fail - - ing,

If ye in love, in love un - fail - - ing, un -

If ye in love, in love un - fail - - ing, un -

If ye in love, in love un - fail - - ing, un -

If ye in love, in love un - fail - - ing, un -

Detailed description: This system continues the vocal and piano parts. The vocal staves have lyrics such as 'love, . . . in love . . . un - fail - - ing,' and 'If ye in love, in love un - fail - - ing, un -'. The piano accompaniment continues with its melodic and harmonic support, featuring the same sixteenth-note patterns in the right hand and a steady bass line.



First system of the musical score. It consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The lyrics for the vocal parts are: "In faith and hope, . . . re - fail - - ing, In faith . . . and hope, . . . re - fail - - ing, In faith . . . and hope, . . . re - fail - - ing, In faith . . . and hope, . . . re -". The piano accompaniment features arpeggiated chords and moving bass lines.

Second system of the musical score. It consists of six staves. The top five staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The lyrics for the vocal parts are: "main, . . . Ye shall to bliss . . . main, Ye shall, ye shall . . . to bliss at-tain. main, Ye shall, ye shall . . . to bliss at-tain. main, Ye shall, ye shall . . . to bliss at-tain. main, Ye shall, ye shall . . . to bliss at-tain." The piano accompaniment includes dynamic markings such as *cres.*, *f*, and *ad lib.*, and features arpeggiated figures in the right hand and block chords in the left hand.

*Or*

*a tempo.*

*SS at-tain.*

*f*

Ye shall to bliss at -

Ye shall to bliss at -

Ye shall to bliss at -

Ye shall to bliss at -

*f Tutti.*

*Sves.*

- tain, ye shall to bliss at - tain, O tri - umph, tri - - - umph !

- tain, ye shall to bliss at - tain, O tri - umph, tri - - - umph !

- tain, ye shall to bliss at - tain, O tri - umph, tri - - - umph !

- tain, ye shall to bliss at - tain, O tri - umph, tri - - - umph !

*Sves.*

No. 7.

RECIT.—“CANST THOU, O SERAPH, NOW DECLARE.”

RECIT.—JESUS.

Canst thou, O Se-raph, now de-clare the mer-cy of my

PIANO. *p Str.*

heav'n-ly Fa-ther? Will He re-move the fear of death from me?

*Andante.*

*cres. p f p sf*

SERAPH. *Grave, a tempo.*

Thus saith Je-ho-vah; Un-til is quite ful-fill'd the Mys-te-ry of

*Ob. & Cl.*

*f p Grave, a tempo. sf sf*

*Fag. Tromb. & Bass.*

death to make a-tonement, So long the race of man is cast a-way, de-priv'd of a-ny

*sf sf sf sf sf*

part in life e-ter-nal.

*p Str. p*

No. 8. Duet.—"ON ME THEN FALL THY HEAVY JUDGMENT."

*Adagio molto.*

PIANO.  $\text{♩} = 76.$

*f p* *Cl. & Fag.* *f p* *f p* *f*

*f* *f* *f* *p* *Cello.* *p*

*f* *f* *f* *p*

*JESUS.*

On me then fall Thy hea-vy

*cres.* *p* *p Tutti.* *p* *f p*

*f p*

judgment, Thy hea-vy judgment, Its weight, my Fa-ther, let me

*p* *f* *p*

bear ; On me be pour'd the stream of

*cres.* *p* *Str.*

an-guish, If Thou but A-dam's chil-dren spare, . . if Thou but

*cres.* *sf*

## SERAPH.

Down - strick - en do I see the  
A - - - dam's, A - dam's chil - - dren spare.

Great One, see the Great One; For grief and pain . . his spi - rit  
fails; I trem - ble, and my -  
self, my - self am feel - ing The mor - tal  
fear which him as - sails, my self am

*cres.* *p* *f* *Tutti.* *p* *f* *p*  
*cres.* *p* *f* *p*  
*cres.* *Str* *p*  
*cres.* *p*

The musical score is written for a voice part (Seraph) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of eight systems of music. The vocal part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. Dynamic markings include *cres.* (crescendo), *p* (piano), *f* (forte), *Tutti.*, *Str* (string), and *p* (piano). The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords.

feel - - ing the mor - tal fear which him as -

*f* Wind sustain. *p*

- sails. Though great the pain, the grief, the ter - ror, From God's own

*JESUS.* *cres.*

Though great the pain, the grief, the ter - ror, From God's own

*ff* Tutti. *f p* *cres.*

hand on him . out - pour'd ;

hand on me out - pour'd ; Yet great - er,

*sf* *sf* *sf* *decres.*

Yet great - er, great - er far the love and mer - cy Where-with IIs

great - er far the love and mer - cy, the love and mer - cy Where-with IIs

*p* Str. *cres.* Wind added.

heart doth man . . . re - gard.

heart doth man . . . re - gard.

*Str. & Fl.*

*p* *ff* *sf* *sf*

Though great the pain, . . the grief, the

Though great the pain, . . the grief, the

*sf* *ff* *ff* *Tutti.*

*cres.*

ter - ror, From God's own hand . . . on him out -

ter - ror, From God's own hand . . . on me out -

*fp* *cres.* *sf* *sf*

- - - pour'd; Yet great - er, great - er far the love and mer - cy, the love and

- - - pour'd; Yet great - er, great - er far the love and

*vi. 1.* *sf dim.* *p* *Str.*

*cres.*  
mer - cy Wherewith His heart, . . . . . His heart doth man re -

*cres.*  
mer - cy Wherewith His heart, . . . . . His heart doth man re -

*cres.*  
*Wind added.* *f* *p*

- - gard, Yet great-er far the love and mer-cy Where-with His heart, where-with His

- - gard, Yet great-er far the love and mer-cy Where-with His heart, where-with His

*Str. pp* *cres.* *pp*

heart, His heart doth man re - gard.

heart, His heart doth man re - gard.

*f* *Tutti.* *f* *deces.*

*p Str.* *più moto.* *cres.* *pp* *p* *pp*

The musical score is written for three parts: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into four systems. The first system contains the first two lines of the vocal melody and the beginning of the piano accompaniment. The second system contains the next two lines of the vocal melody and the piano accompaniment. The third system contains the next two lines of the vocal melody and the piano accompaniment. The fourth system contains the final two lines of the vocal melody and the piano accompaniment. The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note passages, and sustained chords. Dynamics markings include *cres.* (crescendo), *f* (forte), *p* (piano), *pp* (pianissimo), *Str. pp* (string pianissimo), *Tutti.* (tutti), *più moto.* (più moto), and *deces.* (decrescendo).



No. 9.

RECIT.—“ THEN WELCOME, DEATH.”

*Andante con moto.* JESUS.

Then wel - come, death, which I shall

PIANO. *Str. pp* *cres.* *p*

♩ = 104.

suf - fer, for man's re - demption, on the cross.

*sf* *p* *cres.* *dim.*

Oh! ye who in the cold, cold grave are ly - ing, whom e - ter - nal

*p* *pp*

sleep with - in its arms holds fast, Ye shall re -

*cres.* *p*

*più moto.*

joyce, to bliss ye shall a - wak - en.

*f più moto.* *ff* *f*

No. 10.

CHORUS.—"WE SURELY HERE SHALL FIND HIM."

*Alla marcia.*

PIANO.  
♩ = 152.

*pp Str.*

*Timp.*

CHORUS OF SOLDIERS.  
1st TENOR (sve lower).

*p*

We sure - ly here shall find him, And take, and safe - ly bind him; Es -

2nd TENOR (sve lower).

*p*

We sure - ly here shall find him, And take, and safe - ly bind him; Es -

BASSES.

*p*

We sure - ly here shall find him, And take, and safe - ly bind him; Es -

*p Str.*

*Ob. Fag. & Cor.*

*Str.*

- cape is quite in vain, es-cape, es-cape, es-cape is quite in vain,

- cape is quite in vain, es-cape, es-cape, es-cape is quite in vain,

- cape is quite in vain, es-cape, es-cape, es-cape is quite in vain, This de - cei - ver shall be

*Wind*

*Str.*

Yea, this de - cei-ver shall be slain ,

This de-cei-vershall beslain ; Yea, this de - cei-ver shall be slain ;

slain ; Yea, this de - cei-ver shall be slain ;

Yea, this de - cei-ver shall be slain.

Yea, this de - cei-ver shall be slain.

Yea, this de - cei-ver shall be slain.

*sf* *p* *cres.* *sf* *p* *Str.*

*p*

We sure - ly here shall find him, Es - cape, es -

*p*

We sure - ly here shall find him, Es - cape, es

*p*

We sure - ly here shall find him, Es - cape, es -

*Ob.*

*Str.*

*p*

- cape, es-cape is quite in vain, is quite in vain, es-cape is quite in

*p*

- cape, es-cape is quite in vain, es-cape is quite in vain, es-cape is quite in

*p*

- cape, es-cape is quite in vain, es-cape is quite in vain, es-cape is quite in

*Tutti.*

*sf*

*dim.*

*sf*

*cres.*

*f*

*p*

vain. Yea, this de - cei - ver shall be slain.

*cres.*

*f*

*p*

vain. Yea, this de - cei - ver shall be slain.

*cres.*

*f*

*p*

vain. Yea, this de - cei - ver shall be slain.

*Tutti.*

*Str.*

*cres.*

*f*

*p*

*Str.*

Yea, this de - cei - ver shall be slain; *cres.* *f* *p*

Yea, this de - cei - ver shall be slain; *cres.* *f* *p*

Yea, this de - cei - ver shall be slain; *cres.* *f* *p*

*Tutti.* *f* *p*

*Svcs.* *p*

*cres.* *p*

es - cape is quite in vain; *cres.* *p*

Yea, this de - cei - ver *cres.* *p*

- cape is quite in vain, is quite in vain, is quite in vain; Yea, this de - cei - ver *cres.* *p*

*Svcs.* *cres.* *p*

*sf* *f* *p*

shall be slain, this de - cei - ver shall be slain. *sf* *f* *p*

shall be slain, this de - cei - ver shall be slain. *sf* *f* *p*

shall be slain, this de - cei - ver shall be slain. *sf* *f* *p*

*sf* *f* *p* *cres.*

*Svcs.* *p*

*sf* *p* *pp*

RECIT. JESUS. (TENOR.)

*Tempo della marcia.*

They who to take me have been hi - ther

PIANO.

*p* Str. Ob. & Fag.

sent are draw - ing near.

*Str.* *p*

*Adagio.*

My Fa - ther, O

*Adagio.* *pp*

*Allegro.*

let the hours of pain in ra - pid flight pass o - - ver me; let them

*Allegro.* *cres.* *sf* *p*

fly swift as the clouds, by a storm - wind driven,

*f* *p* *cres.*

a-cross the sky are borne.

*colla voce.* *f* *ff Str. & Wind.*

*f* *sf dim.*

*Adagio.*

*Fl. & Ob.* *Yet, Adagio.* not my

*p* *Str.* *Fag.*

will, nay, Thine rather, be ac-com-plish'd.

*cres.* *fz* *ten.* *pp* *Tempo della marcia.*

*Tempo della marcia.*

CHORUS OF SOLDIERS.  
TENORS (see lower).

*Allegro molto.*  $\text{♩} = 104.$

Re - hold him! be - hold him! The de -

BASSES.

Be - hold him! be - hold him! The de -

*Allegro molto.*  $\text{♩} = 104.$

*p* *Tutti.* *cres.* *f* *sf* *sf*

- cei - ver, Who dares to say that he is king in - stead of

- cei - ver, Who dares to say that he is king in - stead of

*sf* *sf* *sf* *sf*

*Sves.*

Cæ - sar, Be - hold him, The de - cei - ver, who dares to say that

Cæ - sar, Be - hold him, The de - cei - ver, who dares to say that

*sf* *sf* *sf* *sf*

he is king in - stead of Cæ - sar. Then seize and

he is king in - stead of Cæ - sar. Then seize and

*sf*

*Sves.*



bind him fast, then seize and bind him fast, then seize and bind him

bind him fast, then seize and bind him fast, then seize and bind him

fast, then seize and bind him fast.

fast, then seize and bind him fast.

CHORUS OF DISCIPLES. (TENORS.)

What means this crowd and tumult? Our

*Cl. & Fag.* *dim.* *Tutti.* *p*

*Celli.*

deadly foes are nigh us! with cruel soldiers

*Cl. & Fag.* *Tutti.* *p*

round us, Ah, whither can we fly? 'Tis in vain, .

*Cl. & Fag.*

*Tutti.*

*cres.*

... we can-not fly!

*p Tutti. cres.*

*ff*

CHORUS OF SOLDIERS.

Be - hold him. be - hold him, the de - cei - ver,

Be - hold him, be - hold him, the de - cei - ver, who

*f*

*sf*

*sf*

who dares to say that he is king in - stead of Cæ - sar. Be - hold him,

dares to say that he is king in - stead of Cæ - sar. Be - hold him, The de -

*sf*

*sf*

*sf*

*sf*

The de-cei-ver, who dares to say that he is king in- stead of Cæ-sar. Then  
 - - cei-ver, who dares to say that he is king in- stead of Cæ-sar. Then

*8va.*

*sf sf sf sf sf*

seize and bind him fast, then seize and bind him fast, then seize and bind him  
 seize and bind him fast, then seize and bind him fast, then seize and bind him

*sf sf sf sf sf sf sf sf sf*

CHORUS OF DISCIPLES.  
 Have mer-cy, O have mer-cy, have

fast, then seize, and bind him fast, Then seize on him,  
 fast, then seize, and bind him fast, Then seize on him,

*sf sf sf dim. f sf dim.*

mer-cy, O have mer-cy, our dead - - - ly foes, . . . our

and bind him fast, then seize, . . . *cres.*

and bind him fast, then seize, . . . *cres.*

*f sf sf sf sf sf cres.*

foes are nigh, our dead - ly foes, Ah! our dead - ly

seize, . . . seize . . . and

seize, . . . seize . . . and

*f sf sf*

foes are nigh.

bind him fast. Be - hold him, the de - cei-ver, who

bind him fast. Be - hold him, the de - cei-ver, who

*ff*

Have

dares to say that he is king in - stead of Cæ - sar.

dares to say that he is king in - stead of Cæ - sar.

mer - cy, O have mer - cy, have mer - cy, O have mer - cy, our dead -

Then seize on him and bind him fast, then seize.

Then seize on him and bind him fast, then seize.

ly foes, . . . our foes are nigh, our dead - ly

seize, seize

seize, seize

*cres.* *f* *cres.* *f* *sf* *sf*

foes, Ah! our dead - ly foes are nigh. Ah! whither can we  
 and bind him fast, then  
 and bind him fast, then

*Cl. & Fag.* *f* *Tutti.*

fly! our dead - ly foes are nigh. Ah! whi - ther  
 seize on him and bind him fast, who dares, who.  
 seize on him and bind him fast, who dares, who

*Cl. & Fag.* *f* *Tutti.* *ff* *fz* *p*

can we fly? our dead - - - ly  
 dares to say that he, to say that he is  
 dares to say that he, to say that he is

*ff* *p*

foes are nigh, 'Tis in vain, we  
king in-stead of Cæ - sar, Then seize, then seize and bind him fast, and  
king in-stead of Cæ - sar, Then seize and bind him fast, and

can not fly.  
bind him fast.  
bind him fast.

Sea...

No. 12.

RECIT.—“NOT UNCHASTIS'D.”

PIANO.  $\text{♩} = 152.$

*Molto Allegro.*  
Viola.

*f*

Bassi.

РѢША. Not un-chas.

- tis'd shall this au-da-cious band on Thee, O Lord, Thee, my Friend and

*Str.*

Mas-ter, *tr* their shameless hands be lay-ing.

*f*

*p poco adagio.*

JESUS.

Oh, let thy sword with-in its sheath re-main. Were it the will of my Heavenly

*Allegro.*

Fa-ther from out the hands of these my foes to save me,

*Allegro.*

*cres. sf*

*p cres.*

*Str. & Wind.*



more  
colla voce.

*f* *ffp*

*Andante cantabile.*

than twelve le-gions of His an-gels would now be

*Andante.*  $\text{♩} = 88. \text{Cl.}$

*f* *p*

Fag.

sent for my de-fence.

No. 18. TRIO.—“MINE INMOST HEART IS BURNING”

*Allegro.*

PIANO.  
♩ = 144.

*f* *Tutti.* *sf*

*sf* *sf*

PETER.

*Fl. & Cl.* Mine inmost

*f* *p*

Fag.

heart is burn - ing With righ - teous wrath and

*VL.* *sf* *sf*

zeal, with righ - teous wrath and zeal, I would that

*sf* *sf*

all my ven - geance, I would that all my

*sf* *sf* *f*

vengeance Thine im - pious foes might feel, Thine im - pious foes might

*sf* *sf* *sf* *f* *sf* *sf* *sf*

feel, I would that all my vengeance thine impious foes might feel.

*f* *ff* *p Wind.*

**JESUS.**  
 Thou shouldst not ask . . . for ven - geance, For

*sf p* *p Str.*

thou hast come to know That men should love each o - ther, And

par - don ev' - ry foe, for thou hast come to know . that

*cres.* *p*

men should love each o - ther, and par - don, and par-don ev' - ry foe.

*cres.* *p* *cres. Wind.*

**SERAPH.**  
 Give ear, O man, . . . and heark-en,

*sf p* *Str.*

By God a - lone is taught the ho - ly lore of

lov - ing In deed, and word, and thought,

The ho - ly lore, the lore of lov - ing in deed, and word, and

thought, *fl.* Give ear, O man, give ear, O man, and

heark - en.

SERAPH.  
O sons of men, with glad - ness This ho - ly law ful -

JESUS.  
O sons of men, with glad - ness This ho - ly law ful -

Wind.

*f* Tutti. *dim.* *sf*

Str. pizz.

fil, To love who - e'er may

fil, To - love who - e'er may hate you, As

PETER.  
Mine in - most heart is burn - ing, burning With righ - teous, with righteous

Cl. & Fag. Cor. Cl.

Str. col. arco.

hate you, As God, as God . . . Him -

God Him - self, as God Him - self, as God Him -

wrath and zeal, my heart is burn - ing, my heart is burning, burning with

cres. *f*

*Più Allegro*

self . . doth will.

self . . doth will.

righteous, with righteous wrath and zeal. I would that all my

*p* *Tutti. f Più Allegro.* *Str.* *tr*

*Cor.*

Thou

ven-geance, that all my ven-geance Thine im-pious foes might

*f* *tr*

shouldst not ask for ven-geance, thou

feel, I would that all my ven-geance thine im-pious foes might

*fp* *sf* *sf* *sf*

*Un poco adagio.*

shouldst not, thou shouldst not, For thou hast come to

feel, thine im - pious foes might feel.

*Un poco adagio.* ♩ = 83.

know That men should love each o - ther, And par - don ev' - ry foe.

*p* *cres. sf* *p* *pp* *VL*

*Tempo primo.*

*p* O sons of men, with

*p* O sons of men, with

*p* O sons of men, with

*Tempo primo.* *p* *cres.* *f* *p* *Wind.*

*Str. pi*

glad - ness This ho - ly law ful - fil, . . . To love who - e'er may

glad - ness This ho - ly law ful - fil, . . . To

glad - ness This ho - ly law ful - fil, To love who - e'er may

*cres.*

*Str. col. arco.*

hate you, As God Him - self doth will, as God . . . Him -

love who - e'er may hate you, As God Him - self, as God . . . Him -

hate you, As God Him - self, as God Him - self, as God Him -

*cres.*

*Un poco più lento.*

- self . . doth will, who - e'er may hate you, who - e'er may

- self . . doth will, to love who - e'er may hate you,

- self doth will, to love, to love who - e'er may hate you,

*Un poco più lento.*

*p*

*p Str.*



*à tempo.*

hate . . . you, as

to love who-e'er may hate you, as God Him-self doth

who-e'er may hate you, to love who-e'er may hate you, As

*à tempo.*

*pp*

*Adagio.* *tempo primo.*

God, . . as God Him - self doth will.

God, . . as God Him - self doth will.

God Him - self, . . as God Him - self doth, will.

*tempo primo.*

*Adagio.* *ff Tutti.* *p*

*cres.* *f* *p* *Segue*

No. 14. CHORUS.—“HASTE! AND SEIZE UPON THE TRAITOR.”

THE DISCIPLES.  
*Molto allegro.*

TENORS  
(sive lower.)

CHORUS OF SOLDIERS.

TENORS  
(sive lower.)

1st & 2nd  
BASS.

Haste!

Haste! haste! and seize up - on the trai - tor, Here no lon - ger let us

*Molto allegro.*

PIANO.  
♩ = 152.

*f*

VI. 2.

Bassi. Soes.

haste! and seize up-on the trai-tor, Here no lon-ger let us stay,

stay, Death a-waits the e-vil -

Death a-waits the e-vil-do-er, Drag him quick-ly hence a -

- do - er, Drag him quickly hence a - way,

*Tutti.*

way,  
1st Bass. Here no lon-ger let us

2nd Bass. Here no lon-ger let us stay, lon - ger stay,  
Here no lon-ger let us stay, Here no lon - ger, no lon-ger let us

stay, Drag him quick - ly hence a - way.

stay, Drag him quick - ly hence a - way.

stay, Drag him quick - ly hence a - way.

Ah! for his sake we shall

*Fl.*  
*p* *cres.* *deces.* *p* *Ot. sustan.*

*Cello & Fag.* *Bass piz.*

suf - fer, They will drag us hence a - way ;

Death a - waits the e - vil - do - er.

Death a - waits the e - vil - do - er.

Death a - waits the e - vil - do - er.

*f Tutti.* *p* *cres.* *ff.* Cello. & Fog.

They will cast us in - to bondage, And our Mas - ter they will

*Ob. sustain.* *deces.* *f* *cres.* *Bassi pizz.*

slay.

Haste ! and seize up - on the trai - tor ;

Haste ! and seize up - on the trai - tor ; Here no lon - ger let us

*f Tutti.*

Here no lon-ger let us stay, here no lon-ger let us stay.

stay, here no lon-ger let us stay.

*sf sf sf sf fpp Str.*

Jesus.

All my pain will soon be o - - ver,

My re - deem - - - ing work be done, . . .

Soon will death and hell be van - quish'd.

*cres.*

And the fight, the fight be whol - ly won.

Haste!

Haste! Haste! and seize up-on the

*ff Tutti.*

*Sves.*

THE DISCIPLES.

Ah! for

Haste! Haste! and seize up-on the trai - tor.

haste! and seize up-on the trai - tor, on the trai - tor.

trai - tor, and seize, and seize up-on the trai - tor.

*p*

JESUS.

All my pain will soon be

his sake we shall suf - fer, They will drag us hence a - way,

CHORUS OF SOLDIERS.

Here no lon - ger, here no

Here no lon - ger, here no

*cres.* *sf* *decres.* *Wind. p* *Str.*

o - ver, My re -

They will cast us in - to bon - dage, and our Mas - ter they will

lon - ger let us stay, here no

lon - ger let us stay, here no

*sf* *sf* *sf* *decres.*

deem - ing work . . be done,

slay.

lon - ger let us stay, no lon - ger let us stay, Haste!

lon - ger let us stay, no lon - ger let us stay, Haste!

*Wind.* *f Tutti.*

*Str.*

Soon, soon will death and hell be van - quish'd, And the

haste! Haste and seize up - on the trai - tor,

haste! Haste and seize up - on the trai - tor,

*p* *f* *p*

fight, and the fight be whol - ly won, THE DISCIPLES.  
 Drag him quickly hence a - way, hence a - way, Ah! for  
 Drag him quickly hence a - way, hence a - way,

*sf sf*

be . . whol - ly won. THE SOLDIERS.  
 his sake we shall suf - fer, They will drag us hence a - way. *f* Haste!  
 We with him shall suf - fer, They will drag us hence a - way. Haste!

*pp vz.* *p wind.* *f Tutti.*

Soon, soon will death and hell be van - quish'd, And the  
 haste! haste and seize up - on the trai - tor, Drag him  
 haste! haste and seize up - on the trai - tor, Drag him

*p f p*



fight, and the fight be whol - ly won, . . . . .

THE DISCIPLES.

They will

quick - ly hence a - way, hence a - way.

quick - ly hence a - way, hence a - way.

*sf sf p*

*Cl.*

*Faa*

be whol - - ly won.

cast us in - to bon-dage, And our Mas - ter they will slay,

They will cast us in - to bon-dage, And our Mas-ter they will slay,

*f*

Haste and seize up -

*f*

Haste and seize up -

*p Wind.*

*f Tutti.*

Al- my pain will soon, will soon be o - ver,  
 They will cast us in - to bon - dage,  
 - on the trai - tor, Drag him  
 - on the trai - tor, Drag him .

*p* Wind. *f* Tutti.

My re - - deem - ing, my re - deem - ing work be  
 And our, Mas - ter they will  
 - quick - ly hence a - way, Drag him quick - ly, quickly hence a -  
 - quick - ly hence a - way, Drag him quick - ly, quickly hence a -

*p* Wind. *f* Str.

*Adagio.*  
 done; Soon will death and hell be vanquish'd, And the fight be whol-ly  
 slay.  
 - way. Haste, haste.  
 - way. Haste, haste.

*Adagio.* *colla voce.*  
*ff* Tutti. *p* Str. *f* *sf* *sf*

No. 17.

CHORUS. — "HALLELUJAH."

*Maeztoso.*  
 won.  
*Maeztoso.*

PIANO.  
 ♩ = 66.

*Tutti, ff*

TREBLE. *f*

HAL - le -

ALTO. *f*

HAL - le

TENOR. (sve. lower.) *f*

HAL - le

BASS. *f*

HAL - le

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, un - to

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, un - to

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, un - to

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, un - to

God's Al - migh - ty Son, Hal - le - lu - jah un - to

God's Al - migh - ty Son, Hal - le - lu - jah un - to

God's Al - migh - ty Son, Hal - le - lu - jah un - to

God's Al - migh - ty Son, Hal - le - lu - jah un - to

*Allegro. ♩ = 88.*

God's Al-migh - ty Son. Praise the Lord, ye

God's Al-migh - ty Son.

God's Al-migh - ty Son.

God's Al-migh - ty Son.

*Allegro. vl. 2, & Ob.*

*Viola & Cello.*

bright an - gel - ic choirs, in ho - - ly songs of joy, in ho - ly songs of

Praise the Lord, ye bright an - gel - ic

*vl. 1, & Cl.*

joy, in ho - ly songs of joy;

choirs, in ho - ly songs of joy, in ho - ly songs of joy, in ho - ly

Praise the Lord, ye bright an - gel - ic choirs, in ho -

*tr*

*Cello, & Fag.*

Praise the Lord, ye bright an - gel - ic  
 ho - ly songs of joy; Praise the  
 ly songs of joy, ye bright an - gel - ic choirs, in  
 Praise the Lord, ye bright an - gel - ic choirs, in

*Traboni.*  
*Bass.*

choirs, in ho - ly songs of joy, in ho - ly songs of joy.  
 Lord, in ho - ly songs of joy, in ho - ly songs of joy.  
 ho - ly songs of joy, in ho - ly songs of joy, in songs of joy.  
 ho - ly songs of joy, in ho - ly songs of joy, in songs of joy.

*sf* *Tutti.* *f*

Praise the  
 Praise the Lord, ye  
 Praise the Lord, ye bright an - gel - ic

*tr*

Praise the Lord in ho - - ly songs, in ho - ly  
 Lord, Praise . . . the Lord . . . in ho - - ly songs of  
 bright an - gel - ic choirs, Praise the Lord in ho - ly  
 choirs, in ho - - ly songs . . . of joy, . . . in ho - ly

songs, in ho - ly songs of joy.  
 joy. Praise the Lord, ye  
 songs, in ho - ly songs of joy. Praise the  
 songs, in ho - ly songs of joy.

Praise the Lord, ye bright an - gel - ic  
 bright an - gel - ic choirs, the Lord, ye bright an - gel - ic  
 Lord, ye bright an - gel - ic choirs, Praise the  
 Praise the Lord, ye

choirs, in ho - ly songs of joy, Praise . . .

choirs, in ho - ly, ho - ly songs of joy, Praise . . .

Lord, ye bright an - gel - ic choirs, Praise . . .

bright an - gel - ic choirs, an - gel - ic choirs, . . .

the Lord in ho - - - ly, ho - ly songs of

the Lord in ho - - - ly, ho - ly songs of

the Lord in ho - - - ly, ho - ly songs of

Praise the Lord in ho - ly songs, in ho - ly songs of

joy.

joy.

joy.

joy.



Man, pro - claim his grace and

Man, pro - claim his grace and glo - ry, Hal - le -

*fp* 3 3

*Bassi & Fag.*

Man, pro - claim his grace and glo - ry,

Man, pro - claim his grace and glo - ry,

lu - jah, Hal - le - lu - jah,

[illegible]

*f* *cres.*

lu - jah, Hal - le - lu - jah un - to

lu - jah, Hal - le - lu - jah un - to

Hal - le - lu - jah, Hal - le - lu - jah un - to

Hal - le - lu - jah, Hal - le - lu - jah un - to

*f*

*f*

God's Al - - migh - ty Son.

God's Al - - migh - ty Son.

God's Al - - migh - ty Son.

God's Al - - migh - ty Son. Praise . . . . .

*f* *Viola* *fz*

*Bassi & Fag.*

*Vi. 2.*

Praise

the Lord in songs of joy, in songs of

*fz* *Vi. 1.*

praise .

praise .

the Lord in songs of joy, O praise

joy ; praise . the Lord in songs of joy, praise .

*sf* *sf* *Wind added.*

the Lord in ho - ly songs of

the Lord in ho - ly songs of

the Lord in ho - ly, ho - ly songs of

the Lord in ho - ly, ho - ly songs of

joy.

joy.

joy.

joy.

*tr* *tr* *tr* *tr* *tr* *tr* *tr*

*ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Man, pro - claim his grace and

Man, pro - claim his grace and glo - ry, Hal - le -

*vi.*

*pp*

*Bassi & Fag.*

Man, pro - claim his grace and

Man, pro - claim his grace and glo - ry,

glo - ry,

- lu - jah, Hal - le - lu - jah,

*Ob. & Cor. sustain.*

*cres.*

glo - ry, Hal - le - lu - jah un - to

*cres.*

Hal - le - lu - jah un - to

*cres.*

Hal - le - lu - jah, Hal - le - lu - jah

*cres.*

Hal - le - lu - jah, Hal - le - lu - jah

*Tutti.*

*cres.*

*3*

Beethoven's "Mount of Olives."—Novello, Ewer and Co.'s Octavo Edition.

*più Allegro.*

Son. Praise the Lord,

Son. Praise the Lord,

Son. Praise the Lord,

Son. Praise the Lord,

*più Allegro. ♩ = 104.*

Ob. & Cl.

Fag.

Tutti.

praise the Lord, praise the Lord . . . . . in ho - ly

praise the Lord, praise the Lord . . . . . in ho - ly

praise the Lord, praise the Lord . . . . . in ho - ly

praise the Lord, praise the Lord . . . . . in ho - ly

Tutti.

songs of joy, in ho - ly songs of joy.

songs of joy, in ho - ly songs of joy.

songs of joy, in ho - ly songs of joy.

songs of joy, in ho - ly songs of joy.

Ob. & Cl.

Praise the Lord, praise the Lord, praise the Lord

Praise the Lord, praise the Lord, praise the Lord

Praise the Lord, praise the Lord, praise the Lord

Praise the Lord, *of & ci.* praise the Lord, praise the Lord

*Tutti.* *Tutti.*

*Fag.*

Lord in ho-ly songs of joy, in ho-ly songs of

Lord in ho-ly songs of joy, in ho-ly songs of

Lord in ho-ly songs of joy, in ho-ly songs of

Lord in ho-ly songs of joy, in ho-ly songs of

*Tutti.*

joy. Praise the Lord in ho-ly songs, in ho-ly songs, *cres.*

joy. Praise the Lord in ho-ly songs, in ho-ly songs, *cres.*

joy. Praise the Lord in ho-ly songs, in ho-ly songs, *cres.*

joy. Praise the Lord in ho-ly songs, in ho-ly songs, *cres.*

*f* *pp* Wood. *Str. added.* *cres.*

praise the Lord in songs of joy, Praise the

praise the Lord in songs of joy,

praise the Lord in songs of joy, Praise the

praise the Lord in songs of joy,

*f* *Tutti* *ff*

Lord, praise the Lord in ho-ly songs

Praise the Lord in ho-ly songs

Lord, praise the Lord in ho-ly songs

Praise the Lord in ho-ly songs

of joy, in ho-ly songs of joy.

of joy, in ho-ly songs of joy.

of joy, in ho-ly songs of joy.

of joy, in ho-ly songs of joy.

*Sua*



# NOVELLO'S EDITIONS. ORATORIOS, CANTATAS, MASSES, &c.

(S.A.T.B. EDITIONS ONLY.)

PRICE ONE SHILLING AND SIXPENCE EACH.

T. ADAMS.  
†CROSS OF CHRIST, THE.  
†GOLDEN HARVEST, A.  
†HOLY CHILD, THE.  
†NATIVITY, THE.  
RAINBOW OF PEACE, THE.

W. G. ALCOCK.  
AND I HEARD A GREAT VOICE.

T. ANDERTON.  
NORMAN BARON, THE.  
†WRECK OF THE HESPERUS, THE.

E. ASPA.  
GIPSIES, THE.

ASTORGA.  
STABAT MATER.

F. AUSTIN.  
†SONGS IN A FARMHOUSE.

BACH.  
†BIDE WITH US. (WELSH WORDS).  
†DITTO.  
CHRIST LAY IN DEATH'S DARK PRISON.  
CHRISTIANS, GRAVE YE THIS GLAD DAY.  
†CHRISTMAS ORATORIO. PARTS 1-2.  
DITTO. PARTS 3-4.  
DITTO. PARTS 5-6.  
†COME, JESU, COME (MOTET).  
COME, REDEEMER OF OUR RACE.  
FROM DEPTHS OF WOE I CALL ON THEE.  
GIVE THE HUNGRY MANTHY BREAD.  
GOD GOETH UP WITH SHOUTING.  
†GOD SO LOVED THE WORLD.  
†GOD'S TIME IS THE BEST.  
†DITTO (WELSH WORDS).  
HOW BRIGHTLY SHINES ON STAR OF MORN.  
IF THOU BUT SUFFEREST GOD TO GUIDE THEE.  
†JESU, PRICELESS TREASURE (MOTET).  
†DITTO (WELSH WORDS).  
JESUS, NOW WILL WE PRAISE THEE.  
JESUS SLEEPS, WHAT HOPE REMAINETH.  
LET SONGS OF REJOICING BE RAISED.  
LORD IS A SUN AND SHIELD, THE.  
LORD IS MY SHEPHERD, THE.  
LORD, REBUKE ME NOT.  
†MAGNIFICAT IN D.  
†MY SPIRIT WAS IN HEAVINESS.  
O CHRIST, MY ALL IN LIVING.  
O JESU CHRIST, THOU PRINCE OF PEACE.  
†O LIGHT EVERLASTING.  
O PRAISE THE LORD FOR ALL HIS MERCIES.  
O TEACH ME, LORD, MY DAYS TO NUMBER.  
PRAISE OUR GOD WHO REIGNS IN HEAVEN.  
PRAISE THOU THE LORD, JERUSALEM.  
READY BE, MY SOUL, AWAY.  
RISE, O SOUL, THIS HAPPY MORNING.  
SAGES OF SHEBA, THE.  
†SLEEPERS, WAKE.  
SPIRIT ALSO HELPETH US, THE (MOTET).  
†STRONGHOLD SURE, A.  
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY.  
THOU GUIDE OF ISRAEL.  
WAILING, CRYING, MOURNING.  
WATCH YE, PRAY YE. (SIGHING).  
WHEN WILL GOD RECALL MY SPIRIT.  
WHOSO DOTH OFFER THANKS.

J. BARNBY.  
†REBEKAH.  
M. BARTON.  
MASS, IN A.

BEETHOVEN.  
†CHORAL FANTASIA.  
ENGEDI.  
†MASS, IN C (LATIN WORDS).  
†MASS, IN C.  
†MOUNT OF OLIVES.

G. J. BENNETT.  
EASTER HYMN (ON THE MORN OF EASTER DAY).  
W. S. BENNETT.  
EXHIBITION ODE.  
†MAY QUEEN, THE.  
†WOMAN OF SAMARIA, THE.

G. R. BETJEMANN.  
THE SONG OF THE WESTERN MEN.

H. BLAIR.  
†HARVEST-TIDE.

J. BRAHMS.  
SONG OF DESTINY, A.  
SONGS OF LOVE (VOCAL PART ONLY).

J. B. VAN BREE.  
†ST. CECILIA'S DAY.

A. H. BREWER.  
O PRAISE THE LORD.  
SONG OF EDEN, A.

J. F. BRIDGE.  
HYMN TO THE CREATOR.  
†INCHCAPE ROCK, THE.  
†LORD'S PRAYER, THE.  
†ROCK OF AGES.

CARISSIMI.  
\*JEPHTHAH.

CHERUBINI.  
\*FIRST MASS, REQUIEM, IN C MINOR.  
THIRD MASS (CORONATION), IN A.  
FOURTH MASS, IN C.

G. F. COBB.  
MY SOUL TRULY WAITETH.

M. COSTA.  
DREAM, THE.

F. H. COWEN.  
†HE GIVETH HIS BELOVED SLEEP.

B. J. DALE.  
†BEFORE THE FALING OF THE STARS.

H. W. DAVIES.  
†HERVÉ RIEL.  
ODE ON TIME.

T. F. DUNHILL.  
†TUBAL CAIN.

E. ELGAR.  
†FOR THE FALLEN.  
†FOURTH OF AUGUST, THE.  
TE DEUM AND BENEDICTUS, IN F.

R. F. ELLICOTT.  
ELYSIUM.

R. FRANZ.  
PRAISE YE THE LORD.

N. W. GADE.  
†CHRISTMAS EVE.  
†ERL-KING'S DAUGHTER, THE.  
ZION.

G. M. GARRETT.  
†HARVEST CANTATA.

A. R. GAUL.  
†RUTH (CHORUSES ONLY).

H. GOETZ.  
†BY THE WATERS OF BABYLON.  
†NENIA.

A. M. GOODHART.  
EARL HALDAN'S DAUGHTER.

CH. GOUNOD.  
DAUGHTERS OF JERUSALEM.  
DE PROFUNDIS (LATIN).  
DITTO (ENGLISH).  
\*†GALLIA.  
MESSE SOLENNELLE, STE. CÉCILE (LATIN).  
OUT OF DARKNESS.  
PASSION, THE.  
†REDEMPTION (PART 2).  
†REDEMPTION (PART 3).

GRAUN.  
PASSION OF OUR LORD, THE (CHORUSES ONLY).

A. GRAY.  
LEGEND OF THE ROCK-BUOY BELL.

J. O. GRIMM.  
SOUL'S ASPIRATION, THE.

HANDEL.  
†ACIS AND GALATEA.  
CHANDOS TE DEUM.  
DETTINGEN TE DEUM.  
DIXIT DOMINUS.  
\*EXCEPT THE LORD BUILD THE HOUSE.  
†ISRAEL IN EGYPT (POCKET EDITION).  
†JUDAS MACCABÆUS (DITTO).  
†MESSIAH (DITTO).  
\*NISI DOMINUS.  
O COME, LET US SING.  
†O PRAISE THE LORD.  
ODE ON ST. CECILIA'S DAY.  
PASSION OF CHRIST (ABRIDGED).  
UTRECHT JUBILATE.  
WAYS OF ZION, THE.

C. A. E. HARRISS.  
SANDS OF DEE, THE.

J. HARRISON.  
CHRISTMAS CANTATA.  
†HARVEST CANTATA.

B. HARWOOD.  
LOVE INCARNATE.

HAYDN.  
†CREATION, THE (POCKET EDITION).  
\*FIRST MASS, IN B FLAT.  
FIRST MASS, IN B FLAT (LATIN).  
SECOND MASS, IN C (LATIN).  
THIRD MASS, IN D (LATIN).  
\*THIRD MASS, IN D.  
\*TE DEUM.  
SEASONS, THE, FROM :  
†SPRING.  
SUMMER.  
AUTUMN.  
WINTER.  
SEASONS, THE (CHORUSES ONLY).

É. HECHT.  
O MAY I JOIN THE CHOIR INVISIBLE.

H. M. HIGGS.  
ERL KING, THE.

F. HILLER.  
†SONG OF VICTORY, A.

The Works marked \* have Latin and English Words.  
Those marked thus † may be had in the Tonic Sol-fa Notation.  
Cantatas, &c., for Female and Male voices (see Novello's Catalogues).

LONDON : NOVELLO AND COMPANY, LIMITED.

NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

# ORATORIOS, CANTATAS, MASSES, &c.—Continued.

(S.A.T.B. EDITIONS ONLY.)

PRICE ONE SHILLING AND SIXPENCE EACH.

G. HOLST.  
ODE ON A GRECIAN URN.  
ODE TO DEATH.

HUMMEL.  
FIRST MASS, IN B FLAT.  
SECOND MASS, IN E FLAT.  
THIRD MASS, IN D.

A. JENSEN.  
†FEAST OF ADONIS, THE.

W. JORDAN.  
BLOW YE THE TRUMPET IN ZION.

E. H. LEMARE.  
†'TIS THE SPRING OF SOULS TO-DAY.

L. LEO.  
DIXIT DOMINUS.

C. H. LLOYD.  
O GIVE THANKS UNTO THE LORD.  
SONG OF BALDER, THE.

H. MACCUNN.  
†LORD ULLIN'S DAUGHTER.  
†WRECK OF THE HESPERUS, THE.

G. A. MACFARREN.  
†MAY DAY.  
OUTWARD BOUND.

A. C. MACKENZIE.  
†BRIDE, THE.

MEINDELSSOHN.  
†AS THE HART PANTS.  
†ATHALIE.  
\*AVE MARIA (SAVIOR OF SINNERS).  
†CHRISTUS.  
†COME, LET US SING.  
†ELIJAH (POCKET EDITION).  
DITTO (CHORUSES ONLY).  
†FESTGESANG (HYMNS OF PRAISE).  
†HEAR MY PRAYER.  
†HYMN OF PRAISE (LOBGESANG).  
†\*LAUDA SION.  
†LORD, HOW LONG.  
†LORELEY.  
MAN IS MORTAL.  
\*NOT UNTO US.  
†ST. PAUL (POCKET EDITION).  
DITTO (CHORUSES ONLY).  
†WALPURGIS NIGHT, THE FIRST.  
†WHEN ISRAEL OUT OF EGYPT  
CAME.

MEYERBEER.  
91ST PSALM (LATIN).  
91ST PSALM (ENGLISH).

MOZART.  
KING THAMOS.  
\*MASS, IN C (No. 1).  
MASS, IN B<sup>7</sup> (No. 7) (LATIN).  
MASS, IN G (No. 12) (LATIN).  
MASS, IN G (No. 12) (ENGLISH).  
\*†MASS, IN G (No. 12).  
MASS, REQUIEM, IN D MINOR (No. 15)  
(LATIN).  
\*†MASS, REQUIEM, IN D MINOR  
(No. 15).

S. NORTH.  
HN THE MORNING.

PALESTRINA.  
SURGE ILLUMINARE.

H. W. PARKER.  
KOBOLDS, THE.

C. H. H. PARRY.  
†BLEST PAIR OF SIRENS.  
†CHIVALRY OF THE SEA, THE  
(NAVAL ODE).  
GLORIES OF OUR BLOOD AND  
STATE, THE.  
TE DEUM LAUDAMUS (CORONATION).

C. PINSUTI.  
PHANTOMS.

E. PROUT.  
FREEDOM.  
†HUNDREDTH PSALM, THE.

PURCELL.  
TE DEUM AND JUBILATE, IN D.  
†TE DEUM, IN D.  
TE DEUM, IN D (LATIN).

ROMBERG.  
HARMONY OF THE SPHERES, THE.  
†LAY OF THE BELL, THE.  
†TE DEUM.  
†TRANSIENT AND THE ETERNAL,  
THE.

ROSSINI.  
\*†STABAT MATER.

ED. SACHS.  
KING CUPS.  
WATER-LILIES.

SCHUBERT.  
MASS, IN A FLAT.  
MASS, IN B FLAT.  
MASS, IN C.  
†MASS, IN F.  
MASS, IN G.  
†SONG OF MIRIAM.

SCHUMANN.  
ADVENT HYMN, "IN LOWLY GUISE."  
KING'S SON, THE.  
MANFRED.  
MIGNON'S REQUIEM.  
†NEW YEAR'S SONG.  
PILGRIMAGE OF THE ROSE, THE.

H. SCHUTZ.  
PASSION OF OUR LORD, THE.

B. L.-SELBY.  
DYING SWAN, THE.

E. SILAS.  
MASS, IN C.

A. B. SMITH.  
IN GLORIOUS FREEDOM.

A. M. SMITH.  
ODE TO THE NORTH-EAST WIND.

SPOHR.  
CHRISTIAN'S PRAYER, THE.  
†GOD, THOU ART GREAT.  
HYMN TO ST. CECILIA.  
†LAST JUDGMENT, THE.

D. STEPHEN.  
†LAIRD O'COCKPEN, THE.

S. STOCKER.  
SONG OF THE FATES.

S. STOJOWSKI.  
SPRINGTIME.

A. SULLIVAN.  
EXHIBITION ODE.  
†TE DEUM (THANKSGIVING).

A. G. THOMAS.  
†SUN WORSHIPPERS, THE.

E. H. THORNE.  
BE MERCIFUL UNTO ME.

B. TOURS.  
FESTIVAL ODE, A.

WAGNER.  
FLYING DUTCHMAN (A SEIBERLING)  
FROM ACT 2).

E. WALKER.  
HYMN TO DIONYSUS, A.  
ODE TO A NIGHTINGALE.

C. M. WEBER.  
JUBILEE CANTATA.  
\*MASS, IN E FLAT.  
\*MASS, IN G.  
PRECIOSA.  
THREE SEASONS.

S. WESLEY.  
DIXIT DOMINUS.

S. S. WESLEY.  
O LORD, THOU ART MY GOD.

J. E. WEST.  
LORD, I HAVE LOVED THE HABITATION OF THY HOUSE.  
SONG OF ZION, A.

C. WOOD.  
ODE TO THE WEST WIND.

R. T. WOODMAN.  
FALMOUTH.

The Works marked \* have Latin and English Words.  
Those marked thus † may be had in the Tonic Sol-fa Notation.

LONDON: NOVELLO AND COMPANY, LIMITED.

(Aug., 1926.)